

writer, who had occasion to use it now and again when Zola was in England, could not help remarking that the hand might well feel tired after carrying it to paper for three or four successive hours. But with Zola it was a question of habit; he could hardly write at all unless he had a weight of nearly three ounces in his hand, and he would he in quite a state of distress if an urgent letter had to be written and he lacked his usual implement.

The script of his books was as a rule "beautifully clear and open. On each slip he left a margin about two-thirds of an inch in width; his lines, on an average one and twenty per slip, were very straight and regular. The general character of his handwriting is shown by the fac-simile of a letter given in this volume, the concluding portion being more like Ms book "copy," for on the first page the script is rather smaller than usual. It will be noticed that the writing is of a distinctly personal character. On consulting a large number of autographs we have found little like it, but the disconnected letters and syllables recall the writing of Boileau, Chateaubriand, Michelet, Jules Janin, and Victor Hugo. Some specimens from Hugo's pen seem to indicate that if, instead of a sloping, he had written an upright hand, it might well have resembled Zola's. The latter, it may be remarked, never departed from his upright hand, whereas in autographs of some French authors

— Dumas
pftre and George Sand, for instance — one finds
now an up-
right and now a sloping writing, the former
being used in
formal letters, the latter in notes to intimate
friends, when
the writers were not *en representation*, but
allowed their
feelings full play. In Zola's case the upright
hand appears
in the most intimate letters as well as in his "
copy" for the